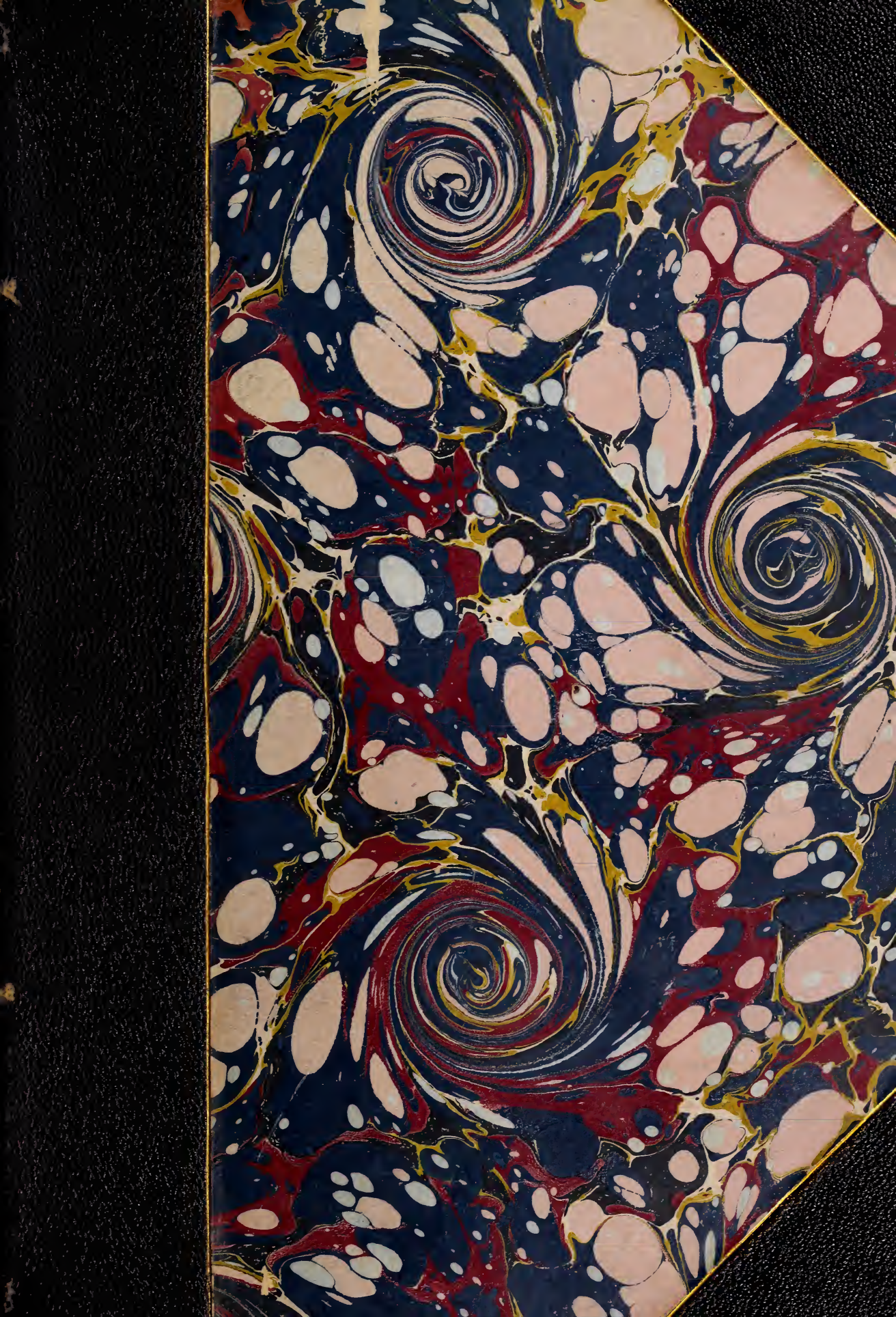


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of the

ELEVENTH SERIES

of

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by OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools,
being a portion of the

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PARIS
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1911

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DUTCH, FLEMISH AND GERMAN SCHOOLS

BEYEREN (Abraham van)
(1620 or 1621 — after 1675)

1. — Still-Life

Grapes, peaches and apricots in a Delft dish placed on a table, on which are also a lobster, peaches, and a knife on a silver dish. Behind them, a golden goblet and a Venetian glass.

Signed with monogram.

Canvas, 22 1/2 in. by 28 1/2 in.

From the collection of Mr. Arthur Kay, Glasgow.

BEYEREN (Abraham van)
(1620 or 1621 — After 1675)

2. — A View on the Coast of Holland

Various sailing boats are distributed over the wide expanse of water during a brisk gale. A rowing boat with three figures in it in the foreground on the right.

Signed with monogram, on the boat on the left.

Canvas, 30 1/2 in. by 48 1/2 in.

From the collection of M. Tardieu, Bordeaux.



1. — Beyeren (Abraham van).



2. — Beyeren (Abraham van).

BELLEGAMBE (Jean)
(about 1470 — about 1533)

3. — Virgin and Child.

In a dilapidated palace, which still preserves traces of architectural beauty, the Virgin kneels with folded hands, praying beside the radiant couch of the Infant Jesus. On every side rise little angels, adoring the Child, and singing his praise. On the left, one of these is cleaning the pavement with a broom. Beneath the vault appear the shepherds, who have just arrived: the first has fallen on his knees. The background is a town, seen through the arcade of the palace; one of its streets is enlivened by groups of people.

Panel, rounded at the top. 30 1/2 in. by 23 in.

BLES (Herri de)
(1480-1521)

4. — The Rest on the Flight into Egypt

The Virgin is seated in the shade of a tall tree, clasping the Infant Jesus, who has his arms round her neck. He is partly draped by a linen cloth which covers the Virgin's head. Beside her, to the left, is a half-open wicker basket. Behind the tree, a bearded old man lies asleep, resting on his elbow. Further back on the right, a donkey is grazing in the valley. To the left is a group of the Virgin and Child on the ass, led by Joseph. The background is a very varied landscape of rugged rocks, ravines, clumps of trees and houses. To the right stretches a panoramic view of forests, fortresses, mountains, and a wide river. Some persons in a public place in a town seem to be pursuing each other.

Panel, 36 in. by 26 1/2 in.



4. — Bles (Herri de).



3. — Bellegambe (Jean).

DOU (Gerard)

(1613-1675)

5. — A Woman with a Candle

In the embrasure of a window, an old woman, wearing a large cap, holds in her right hand a candle, the flame of which flickers in the wind, and in her left the handle of a sort of wooden bowl. The light of the candle illuminates brilliantly the bust and the wrinkled face of the old woman, a dead fowl lying on the window-sill, a bird-cage, and the folds of a striped curtain looped up on the right. In the background to the left, two persons are working in a ray of light.

Signed in the middle of the stone slab : G. Dov, anno 16[7]1.

Panel, 10 in. by 8 in.

Mentioned by Smith, vol. I. p. 28, n° 83.
Collection of Walsh Porter Esq., 1810.
— Lord Radstock, 1826.
— Robit.
— Sir George Lee, Bart.
— Mr. Sanderson, Edinburgh.
— Sir George Donaldson, London.

DOU (Gerard)

(1613-1675)

6. — A young Lady holding a Music-book

She is seated, turned to the left, looking at the spectator, holding a music-book with her right hand on her lap, her left resting on a table on which are two books. A green curtain and a column in the back-ground on the left. Small three-quarters length figure.

Panel, 10 1/4 in. by 8 in.

From the collection of Sir George Donaldson, London.



6. — Dou (Gerard.)



5. — Dou (Gerard).

DYCK (Anthony van)
(1599-1641)

7 — Portrait of Cardinal Domenico Rivarole

Standing, three quarters to the right, three quarters length. The biretta, worn rather far back on the head, reveals a slightly bald forehead. He has a moustache and a pointed chin-tuft, and wears a wide flat collar over the purple cape which surmounts a lawn surplice with lace insertions. The right hand hangs naturally by the side, the left, on the thumb of which is a cabochon ring, is uplifted, and holds a letter on which the Cardinal's name is inscribed.

Canvas, 41 in. by 31 in.

Exhibited at Burlington House, 1903.
Exposition de l'Art belge, Brussels, 1910.
Collection of the Palazzo Franzoni, Genoa.
— — Mr. Sanderson, Edinburgh.

DYCK (Anthony van)
(1599-1641)

8. — Portrait of Nicolas Rockox. Burgomaster of Antwerp

Seated in an arm-chair, turned to the right, dressed in a black doublet, a furred cloak and a full gauffered ruff. He holds a paper in his right hand, his left is placed on a table with a cloth, on which are two busts and a book. Through the opening of a curtain in the background a view of Antwerp.

Canvas, 47 1/2 in. by 42 in.

Exhibited at Düsseldorf, 1904.
Engraved by L. Vorsterman.
Mentioned in Wileiral " L'Iconographie d'Antoine van Dyck ", p. 139, n° 156.



8. — Dyck (Anthony van).



7. — Dyck (Anthony van).

FYT (Jan)

(1611-1661)

9. — Still-Life

On a wooden table, the white cloth of which is trailing on the ground, are piled some hares, a peacock, a cock, and a number of smaller birds. Behind the peacock is a basket full of little birds with delicately coloured plumage. To the right a cat, crouching on a low wall, is about to spring on the table, and another cat on the left, standing on its hind legs, shows its intention of sharing in the feast.

Canvas, 43 in. by 65 in.

GOYEN (Jan van)

(1596-1666)

10. — View of the Town of Rhenen

A carriage with four horses is crossing a river on a ferry-boat; other boats and sailing vessels are scattered here and there. In the foreground, cows are resting or drinking. On the opposite bank, a lofty Gothic tower rises above the town, which is embowered in trees, and over the King of Bohemia's residence.

Signed with the monogram and dated : 1649.

Panel, 25 in. by 38 1/2 in.



9. — Fyt (Jan).



10. — Goyen (Jan van).

HALS (Frans)

(1580 or 1581-1666)

11. — Portrait of a Burgomaster

Standing, three-quarters to the right, three-quarters length. He wears a high-crowned hat with a wide curling brim, a small moustache and chin-tuft; his abundant curly hair enframes a rather quizzical face. A white collar is turned down over a black velvet doublet with many buttons. In his right hand he holds a fold of the cloak which is thrown carelessly over his left shoulder; his gloves are in his left hand, which rests upon his hip.

Canvas, 43 1/4 in. by 31 1/2 in.

Exhibited at the Royal Academy in 1894 and in 1910.
Mentioned by Hofstede de Groot, n° 294.
— E. W. Moes, n° 162.
From the collection of Lord Fred Campbell.
— — Lord Amherst, Montreal, Sevenoaks, England.



HALS (FRANS)
Portrait of a Burgomaster

HALS (Frans)
(1580 or 1581-1666)

12. — The laughing Boy

Turned to the right, looking at the spectator, laughing. Fair, curly hair. He wears a yellowish-gray jacket. Bust. Half the size of life.

Panel, 10 1/2 in. by 8 1/2 in.

From the collection of Frau Clara Herrlich, Berlin.

HEDA (Willem Claes)
(1594 — after 1678)

13. — Still-Life

On a stone table, a pewter plate containing a half-peeled lemon, from which two slices have been cut, a watch, and beside it, the key, tied to a blue ribbon, two walnuts, a large green glass, an overturned crystal goblet, a pewter plate filled with small green fruits, and a knife with an inlaid mother-of-pearl handle.

Signed *Heda* 1630, to the right on the edge of the table.

Panel, 15 1/4 in. by 21 1/2 in.



12. — Hals (Frans).



13. — Heda (Willem Claes).

HEYDE (Jan van der)

(1637-1712)

14. — View of the University of Leyden

An open space, planted with trees, along the side of which rise the buildings of Leyden University. In the centre is a square pond with swans on it, to which some persons in a garden adjoining it are throwing food. At the foot of a large tree on a mound to the left in the foreground is a group of a man, a woman and a child. To the right, a man and a woman conversing on the door-step of a small house.

Signed and dated 1673.

Panel, 18 1/2 in. by 23 1/2 in.

Exhibited at the Guildhall, London, 1903 (n° 163).
From the collection Van Praet, Antwerp.
From the collection of Sir George Donaldson, London.

HOOCH (Pieter de)

(1629 — after 1677)

15. — A Party at Dinner on a Terrace

A composition of eleven figures. In the foreground is a gentleman, wearing a yellow doublet with a red cloak over his left shoulder. Beside him are two ladies in light blue and yellow. To the left, behind the table, a couple are conversing. A swan-pie is being served up near them. In the background are two men-servants with baskets on their heads. Three pillars enclose the terrace: to the left hangs a red curtain, while to the right is a landscape with poplar trees rising against an evening sky.

Signed: *P. D. Hoog.*

Canvas, 34 in. by 40 1/2 in.

Described in Hofstede de Groot "Verzeichnis der Werke der hervorragendsten Maler", n° 174.



14. — Heyde (Jan van der).



15. — Hooch (Pieter de).

THE MASTER OF THE FEMALE HALF-LENGTHS

(16th century)

16. — A young Woman playing a Lute

The young woman is seated at a table, on which is a book of music; she is almost full face, her head slightly bent, her eyes fixed on the notes. Her hair is parted in the middle, and crowned by a white cap with streamers, tied under her chin, and a black head-dress. Her black velvet dress is cut out in a large square at the breast, and relieved by white ruffles at the wrists. A pendant set with three large pearls hangs from a slender gold chain round her neck. She is playing a lute. Beside her on a window-sill stands a richly chased vase.

Panel, 14 1/2 in. by 10 1/2 in.

THE MASTER OF THE DEATH OF THE VIRGIN

(16th Century)

17. — The Holy Family

The Virgin, turned three-quarters to the left, is looking down at the Infant Jesus, who is standing on a kind of balustrade. Over her veil she wears a white shawl, which falls on her left shoulder. A red mantle is draped over her unbuttoned gray gown. Round her neck is a small gold chain from which hangs a pendant set with pearls and precious stones. In her left hand she holds a flower. Her right arm is round the Child, who is about to take his mother's breast. Before them is an orange, from which two slices have been cut, and a knife. To the left behind a lectern on which are a book and a scroll, stands St. Joseph, in a brown tunic and a black cap, only the upper part of his body visible.

Panel, 21 1/2 in. by 14 1/4 in.



17. — The Master of the death of the Virgin.



16. — The Master of the Female Half-Lengths.

NEER (Aert van der)

(1603-1677)

18. — Frost Scene. Sunset

A broad frozen river, with buildings on each side and many skaters on the ice. Two gentlemen in the centre of the foreground are playing polo.

Canvas, 19 1/4 in. by 26 1/4 in.

NEER (Aert van der)

(1603-1677)

19. — River Scene. Sunset

A river scene, with buildings, a windmill, and numerous sailing boats; fishermen with a boat and nets in the foreground: the setting sun is seen through the trees.

Signed with initials.

Canvas, 37 in. by 53 1/2 in.



18. — Neer (Aert van der).



19. — Neer (Aert van der).

NEER (Aert van der)

(1603-1677)

20. — River Scene by Moonlight

In the centre of the foreground are three cows, two of which are lying down. Beyond, on the left are seen the outskirts of a town with a church and steeple: a windmill in the distance. On the right, cottages amongst trees.

Signed.

Panel, 10 3/4 in. by 23 1/2 in.

68

NEER (Aert van der)

(1603-1677)

21. — Village on the banks of a Canal. Moonlight Effect

In the centre of the composition rises the massive silhouette of a windmill, from behind which the moon sheds the luminous rays which illuminate the whole of the marshy landscape. In the foreground on the left are two men and a dog. A little further off, the two towers of a church emerge from a cluster of trees and houses. In the centre, an expanse of water stretches to the right, with sailing boats, a vessel under weigh, a moored boat, some leafless trees, and in the background, another windmill and some houses.

Canvas, 28 1/2 in. by 38 1/2.

Collection of Mons. Berton-Auger, Château des Carmes, Sarthe, France.



20. — Neer (Aert van der).



21. — Neer (Aert van der).

NETSCHER (Gaspar)
(1639-1684)

22. — Young Lady feeding a Parrot

She is standing at an arched window, dressed in a white satin gown with a blue scarf round her shoulders, reaching up with her left hand to the parrot which is perched on a cage suspended on the right. An Oriental carpet lies on the window sill, the under part of which is decorated with a bas-relief representing Roman warriors.

Panel, 13 in. by 10 1/4 in.

Engraved by N. Thomas in the " Galerie Lebrun ".
— in Ch. Blanc's " Vie des Peintres ".
From the collection of M. Tronchin, Paris, 1780.
— — M. Lebrun, Paris.
— — M. Max Kann, Paris.
— — the Marquis da Foz, Paris, 1895.
— — M. Jules Cronier, Paris.

OSTADE (Adriaen van)
(1610-1685)

23. — Peasants before a Village Ale-house

In the foreground, a man seated near a tub, which serves for a table, with a pipe in his left hand, the right resting on his knee. On the opposite side a woman is seated holding a jug in one hand and a glass in the other, with a dog by her side. She is talking with a man standing on the farther side, with one foot resting on a stool, who is in the act of filling his pipe. Behind this group are two children playing with a dog, and two hens. In the background a company of peasants are carousing under a shed on the left, and two men are playing at bowls near by. A woman with a child is seen through the door of the house.

Signed and dated : *A. v. Ostade*, 1076.
Panel, 17 3/4 in. by 14 1/2 in.

From the Baring Collection.



23. — Ostade (Adriaen van).



22. — Netscher (Gaspar).

REMBRANDT VAN RYN

(1606-1669)

24. — Rembrandt in a brown Coat

Aged fifty-four. Turned to the right, looking at the spectator. In a brown cloak and black cap, his pale red under-dress showing at the breast. Bust, life-size.

Signed : *Rembrandt f.*, 1660.

Canvas, 30 1/2 in. by 26 in.

Exhibited at the Royal Academy, London, 1890.

Etched by G. F. Schmidt.

Bode " The Complete Work of Rembrandt ", vol. VI, nº 429.

Mentioned in Smith, nº 210; Bode, pp. 543, 585, nº 189; Dutuit, p. 42, nº 168; Michel, pp. 434, 556; Waagen, " Art Treasures ", vol. II, p. 103; Moes, " Iconographia Batava ", nº 6693-61.

From the collection of the Duc de Valentinois, Paris.

— — Lord Radstock, London, 1826.

— — Alex. Baring, London.

— — Lord Ashburton, The Grange, Hants.



REMBRANDT VAN RYN

PHOTOGRAVURE BY A. STRAUS & SON



REMBRANDT VAN RYN

Portrait of a Man with short cropped Hair

REMBRANDT VAN RYN

(1606-1669)

25. — Portrait of a Man with close-cropped Hair

Turned to the right, seated in an arm-chair of brown wood, gazing steadily at the spectator. His right hand is on the arm of the chair, with his left he holds his broad-brimmed black hat. His closely cropped hair, his pointed beard and his moustache are gray. He is plainly dressed in black, with a pendant ruff. Behind him, on the left is a table with a red cover. A bright light from the left falls on the right side of his face and his collar. Almost full-length, life-size.

Signed near the top right hand corner : *Rembrandt, f.*, 1635.

Inscribed on the left : *Aet.* 69.

Canvas, 49 in. by 37 1/2 in.

Exhibited at the Royal Academy, London, 1890.
Exhibited at the National Loan Exhibition, London, 1909.
Mentioned in Smith, n° 342; Bode, p. 585, n° 194; Dutuit, p. 42, n° 276; Michel, p. 557; Waagen, II. p. 103.
Bode, " The Complete Work of Rembrandt ", vol. III, n° 225.
From the Hoofman Collection, Haarlem.
From the Lord Ashburton Collection, The Grange, Hants.

REMBRANDT VAN RYN

(1606-1669)

26. — A Man with a pointed Beard, a wide Cap and a gold Chain

Turned to the left, the head and eyes to the spectator. A black velvet cap on the bushy hair. The beard cut short. A black cloak with a rich gold chain across it leaves the throat bare. Dark background. The light falls into the picture from the left.

Signed on the left above the shoulder.

Panel, 16 3/4 in. by 15 1/2 in.

Described by Bode " The Complete Work of Rembrandt ", vol. VIII, n° 578.

REMBRANDT VAN RYN

(1606-1669)

27. — Old man with a gray Beard, wearing a Turban

Bust, three-quarters to the right, the face turned almost full to the spectator. A voluminous and richly embroidered turban rests on his rugged forehead. His thick gray beard falls over his sumptuous tunic. His right shoulder emerges from the heavy folds of a dark cloak. He seems to be leaning on his right elbow.

Signed to the right, above : *Rembrandt. f.*

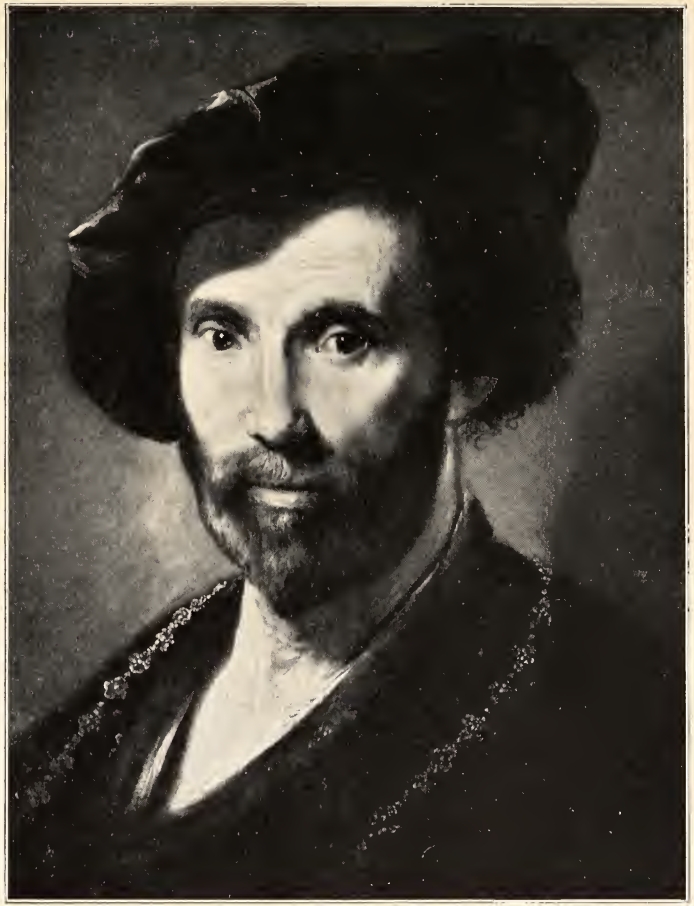
Panel, 28 1/2 in. by 23 1/4 in.

An old engraving of this picture exists (20 × 14), inscribed : *Rembrandt pinx..... Jommereau scul..... Roma*, 1775.

From the collection of the Château de Kinkempois, near Liége, Belgium.



27. — Rembrandt van Ryn.



26. — Rembrandt van Ryn.

REMBRANDT VAN RYN

(1606-1669)

28. — Portrait of an elderly Man with a pointed gray Beard

Turned to the right, looking at the spectator. He has short gray hair, partly covered by a high broad-brimmed black hat, and a gray moustache and pointed beard. Over his plain cloth doublet he wears a simple flat collar with tassels. His short cloak is thrown back over his shoulder. In his left hand he holds his gloves. A strong light falls from the left on the right side of his face and his collar. Dark background, lighted up on the left. Half-length, life-size.

Signed : *Rembrandt f.*, 1641.

Panel, 34 1/2 in. by 26 1/4 in.

Exhibited at the Royal Academy, London, 1890.

Mentioned in Decamps, vol. I, p. 307; Smith, n° 297; Vosmaer, p. 562; Bode, p. 585, n° 190; Dutuit, p. 42, n° 340; Michel, pp. 482, 557. Bode, " The Complete Work of Rembrandt ", vol. IV, n° 277.

From the collection of the Duc de Valentinois, Paris.

— — M. Serville, Paris, 1812.

— — the Prince de Talleyrand, Paris, 1831.

— — John Smith.

— — Lord Ashburton, The Grange, Hants.





REMBRANDT VAN RYN

(1606-1669)

29. — Portrait of a Man with a Scarf

Turned to the right, looking at the spectator. His thick dark hair partly hidden under a broad-brimmed black felt hat. He has a pointed, light brown beard. He wears a doublet of black spotted silk, and over it a pleated pendant ruff edged with lace. A gold trimmed scarf passes across his doublet from his right shoulder to his left hip. Bust, life-size.

Signed on the right : *Rembrandt f.*, 1633.

Panel. Oval. 29 1/2 in. by 24 3/4 in.

Exhibited at the Royal Academy, London, 1890.

Mentioned in Smith, n° 304: Bode, p. 531, n° 195: Dutuit, p. 42, n° 277: Michel, p. 550.

Bode, " The Complete Work of Rembrandt ", vol. II, n° 104.

From the Count Pourtalès Collection, 1825.

From the Lord Ashburton Collection, The Grange, Hants.

REMBRANDT VAN RYN

(1606-1669)

30. — A young Girl looking down

About twenty years old, nearly full-face, looking down. Her smooth brown hair is drawn into a little yellow cap at the back of her head. Dark brown dress with light brown sleeves. Round her neck a double red cord, above which the chemisette shows in the square-cut bodice. The light falls into the picture from above on the left.

Painted about 1654.

Panel, 9 in. by 8 in.

Described in Bode's " The Complete Work of Rembrandt ", vol. VIII, n° 588.
Mentioned and reproduced in S. Reinach's " Tableaux inédits ou peu connus tirés des collections françaises ", p. 56, pl. XLVI.
From the collection of Baron Delfau de Pontalba, Senlis, France.

REMBRANDT VAN RYN

(1606-1669)

31. — Rembrandt's Mother in a black Hood

Facing the spectator, in a large black hood, the wings of which fall upon her brown dress. At the throat a small portion of a white chemisette, in which is an ornament drawn with the butt-end of the brush. Her eyes are slightly downcast. The light falls upon her from the left. Light-greenish background. Bust, life-size.

Painted about 1630.

Panel, 13 3/4 in. by 11 1/2 in.

Closely akin to the etching by Rembrandt, Bartsch, n° 352.
Described in Bode's " The Complete Work of Rembrandt ", vol. I, n° 21.
Exhibited at the Rembrandt Exhibition, Amsterdam, 1898.
From the collection of Mr. Arthur Sanderson, Edinburgh.



31. — Rembrandt van Ryn.



30. — Rembrandt van Ryn.

RUBENS (P. P.) and F. SNYDERS

(1577-1640) (1579-1657)

32. — The Adventure of Philopœmen

Philopœmen, the Achæan General, is chopping wood for the cook-maid at an inn. On the left side stands a large table, on which is piled a quantity of provisions, consisting of a dead fawn, a swan, a peacock, and a boar's head, intermixed with fruit and vegetables. These are painted by Snyders.

Canvas, 91 1/4 in. by 110 1/2 in.

Engraved by N. Varin, in the " Orleans Gallery ".
Mentioned by Decamps, vol. I, p. 314.
— Max Rooses, vol. IV, p. 14.
— Waagen.
From the collection of the Duc d'Orléans, 1798.
— — Comte de Ganay, Paris.

RUBENS (Peter Paul)

(1577-1640)

33. — Portrait of a Rector of the University of Louvain

Standing, three-quarters to the left, three-quarters length. He has a black moustache and chin-tuft, and is dressed in a black gown with a very high wide collar. In his left hand, which is hanging by his side, is a string of black beads. With his uplifted right hand he holds his black cap to his breast.

A coat of arms above, to the right.

Panel, 43 1/2 in. by 31 in.

From the collection of Huybrecht, Antwerp.
— — J. Allard, Brussels.
— — Prosper Crabbe
Prosper Crabbe Sale, Paris, 1890.



32. — Rubens (P. P.) and Snyders (F.).



33. — Rubens (Peter Paul).

RUISDAEL (Jacob van)
(1628 or 1629-1682)

34. — A Landscape

Described in Smith's Catalogue (part VI, p. 59, n° 188) as follows :

« A view in Holland, represented under the effect of recent heavy rains, by which a road and the adjacent ground are overflowed. The scene is also distinguished by two small oak trees on a hillock near a road, and on the opposite side by a wood which bounds the view. A traveller is seated at the foot of the hillock near the water, at which his dog is drinking ».

Signed with monogram.

Panel, 9 3/4 in. by 13 in.

Engraved by W. Austin.
Exhibited at the Royal Academy, London, 1890.
Described in Dr. Waagen's " Art Treasures ", vol. II, p. 110.
Described in Smith's " Catalogue Raisonné ", part VI, p. 59, n° 188.
From the collection of G. Watson Taylor, London, 1823.
— — Alexander Baring
— — Lord Ashburton, The Grange, Hants.

RUISDAEL (Jacob van)
(1628 or 1629-1682)

35. — A Water-Fall in a Forest

A dark forest extends from the foreground on the right to the background on the left. Towards the middle of the composition, a man in a white blouse is standing near a fire. The water is rushing over rocks covered with moss. To the right are two enormous blocks, one resting on the other, and from one of these, an up-rooted tree-trunk has fallen across the centre of the bar. Cloudy sky.

Signed.

Canvas, 23 1/2 in. by 27 in.

Exhibited at Burlington House, 1883.
Collection of Sir William Knighton, Bart., Blendworth Lodge, Hants.
— Sir George Donaldson, London.



34. — Ruisdael (Jacob van).



35. — Ruisdael (Jacob van).

RUYSDAEL (Salomon van)
(about 1600 — 1670)

36. — River Scene

To the left, the entrance of a village, on the wooded bank of a wide water-course. In front of a group of houses stands a cart containing several peasants, who are singing and shouting to a boat-load of persons on the water, apparently in a convivial mood. A peasant, watched by two children, has placed a trough of water before the two horses harnessed to the cart, and one of these, a white mare, is suckling her foal. Two horsemen are advancing to a group of houses, above which rises the square tower of a church. A large ferry-boat bearing half a dozen cows is approaching the bank. A sailing boat with numerous passengers is leaving, and other boats are dotted over the water from the middle distance to the background, where, on the right, is the outline of another village.

Signed.

Canvas, 40 in. by 51 in.

SNYDERS (Frans)
(1579-1657)

37. — Still-Life

In the centre of a table partly covered with a white cloth is a deer, hanging by its right hind-leg. To the left are some melons and a basket full of grapes, apples, plums, peaches etc. To the right some artichokes, and under a large china dish containing a lobster, a bundle of asparagus. Behind, to the left, on the sill of a casement-window, a cat and a parrot look threateningly at each other.

Canvas 47 1/2 in. by 69 in.



36. — Ruysdael (Salomon van).



37. — Snyders (Frans).

SLINGELANDT (Pieter van)
(1640-1691)

38. — A Kitchen Interior

In the foreground on the left a young servant, her head covered with a white cap, is pumping water into a tub. Beside her, almost in the embrasure of the window, is a cask on which lies an overturned pewter jug: a broom and a copper boiler rest against the cask. A large sieve contains mussel-shells. Towards the middle of the room, two women, also wearing white caps, are washing in a wooden tub placed on a stool. Beside them is a large basket of linen, and in the background to the right, a clothes-boiler on the fire.

Panel, 17 in. by 14 in.

From the collection of M. Edwards, Paris.

SLINGELANDT (Pieter van)
(1640-1691)

39. — Family Portrait

A man of rank is standing in a garden beside his wife, who is seated in the centre, near a table covered with a red cloth. Two smartly dressed little girls are playing on the ground in front of them. A younger child is seated on the table, supported by its nurse, beside its mother, who holds out her left hand to it. In the background is the wing of a country-house, with a piece of water and the trees of a park.

Signed.

Canvas, 28 in. by 33 1/4 in.

From the collection of the Duc de Morny.



38. — Slingelandt (Pieter van).



39. — Slingelandt (Pieter van).

STEEN (Jan)
(1626-1679)

40. — Backgammon Players

An interior, with a man seated at a table on which is a backgammon-board; a woman standing on the opposite side of the table is in the act of throwing the dice: in her left hand she holds a jug; behind stands a man holding a glass; in the background on the right a woman marking the reckoning, on the left a man holding up a coin.

Signed.

Panel, 16 in. by 14 in.

Mentioned in Hofstede de Groot's "Catalogue of Dutch Painters", n° 725 a.
From the collection of Miss C. E. Younge, London, 1902.
— — Sir W. C. Quilter, London, 1908.

STEEN (Jan)
(1626-1679)

41. — Interior of a Tavern (Jan Steen and his Master Craesbeeck)

A young cavalier, wrapped in a wide mantle, a hat with feathers on his long curly hair, is seated by a table, on which he rests his right elbow. He looks round and talks to a young maid-servant, who stands on the right: she offers him a glass of wine with her right hand, and holds a tankard in her left. An elderly man, a long clay pipe in his mouth, is seated on the farther side of the table.

Signed : *J. Steen*

Panel, 11 1/2 in. by 9 1/2 in.

From the collection of the Hon. W. F. B. Massey-Mainwaring.



41. — Steen (Jan).



40. — Steen (Jan).

STEEN (Jan)
(1626-1679)

42. — A Lady at the Harpsichord

Near her is a man sitting on a chest and leaning his arm on the harpsichord; he holds a glass in his hand. In the foreground a dog; in the background a woman peeling apples.

Signed.

Panel, 26 in. by 22 in.

Mentioned by Westrheene " Jan Steen ", p. 108. n° 463.
— — Hofstede de Groot, p. 100, n° 427.
From the collection of Gaillard de Gagny, Paris, 1762.
— — D. Fiers Kappeyne. Amsterdam, 1775.
— — R. Bischoffsheim. Paris.
— — Michel Ephrussi, Paris.

TENIERS (David), the Younger
(1610-1690)

43. — Boors playing with Dice

A party of four boors are assembled round a table in the foreground; the one nearest the spectator is seated, with a pipe in his hand. An old man, standing in front of him, with one hand leaning on the table, is in the act of throwing the dice, while the two other men are looking on attentively. An old woman is entering at a door on the right, with a dish in one hand and a jug in the other.

Signed and dated : *D. Teniers F.* 1648.

Copper, 9 3/5 in. by 13 1/4 in.

From the collection of Berton-Auger, château de Carmes, Sarthe.



42. — Steen (Jan).



43. — Teniers (David) the Younger.

TERBORCH (Gerard)

(1617-1681)

44. — A Lady and Child

A lady, wearing a black lace hood and kerchief, a yellow silk jacket bordered with ermine, and a gray skirt, seated, paring an apple for a child, who stands by her. The child, wearing a hat and feathers, is looking with anxious impatience in its mother's face: a table covered with a blue cloth, on which are a china bowl, containing fruit, and a silver candlestick, is placed before her, and a basket stands on the ground.

Signed with monogram and dated 1661.

Panel, 14 1/4 in. by 11 1/2 in.

Mentioned by Smith, n° 69.
From the collection of M. Robert de Saint-Victor, Rouen, 1822.

VOS (Cornelius de)

(About 1585-1651)

45. — Portrait of a Lady

Seated in an armchair, turned to the left, looking at the spectator. Dressed in a black gown with a bodice of flowered silk, a large ruff, and lace cuffs, gold embroidered cap. A red curtain in the back-ground. Three-quarters length figure, life-size.

Panel, 46 in. by 35 1/2 in.

Exhibited at the Royal Academy, London, 1892.
From the collection of Charles Butler, Esq., London.



45. — Vos (Cornelius de).



44. — Terborch (Gerard).

WOUWERMAN (Philips)
(1619-1668)

46. — Horsemen before a Canteen Tent

Dr Hofstede de Groot describes the picture (n° 860) as follows : " Above the entrance of the tent are a flag and a crown fixed to a pole. A trumpeter in a red tunic, on horseback, sounds his instrument. Other persons on horseback and on foot. In the foreground, two children playing with dogs, and a few fowls ".

Signed with a monogram composed of a P and a W upon the sign of the tent.

Panel, 14 1/4 in. by 16 1/4 in.

From the collection of Sir George Donaldson, London.

WOUWERMAN (Philips)
(1619-1668)

47. — Tilting at the Ring

Dr Hofstede de Groot describes the picture (n° 1029) as follows: " On a piece of sandy ground with a row of houses to the right, a party of ten peasants on horseback, armed with lances, are engaged in this old Dutch pastime. The ring is fixed to a tub filled with water and hanging from a pole placed across the middle of the road. One horseman, who has just galloped up, seems to have carried off the ring. In the centre of the group to the left a peasant on a gray horse is drinking from a pitcher. "

Panel 17 1/2 in. by 20 1/2 in.

Mentioned by Smith, " Cat. Rais. ", n° 118, p. 235, and Suppl., n° 42.
— — Charles Blanc, " Trésor de la curiosité ", I, 337, 338; II, 93.
— — Buchanan, I, 253.
— — Hofstede de Groot, n° 1029.
Engraved by Moyreau.
From the collection Hallé, 1737.
— — de Gagny, 1776.
— — Comte de Merle, 1784.
— — de Calonne, London, 1795.
— — Walsh Porter, 1810.
— — Elisha Biscoe, 1833.



46. — Wouwerman (Philips).



47. — Wouwerman (Philips).

WOUWERMAN (Philips)
(1619-1668)

48. — Fishermen on a Beach

In the foreground to the left, at the base of an ancient tower, a group of fishermen and women are gathered. The latter are bringing the fish in baskets, and spreading it out before a horseman who seems to be superintending the work from the saddle of his white horse. The fishermen remain inactive, some standing with their hands in their pockets, others seated or lying on the ground. Behind the group rise the masts of two boats. To the left, below, lies the beach, washed by the sea. Scattered over it are horsemen, foot-passengers, dogs, a carriage, and men wading waist-deep in the water. A boat rides at anchor, and at the mouth of the creek formed by the promontory on the right and the hillock on the left, are several sailing vessels: another is visible in the offing.

Canvas, 21 in. by 30 in.

Mentioned by Smith, n° 503.
From the collection of William Wells, Redleaf, 1890.

WYNANTS (Jan)
(1625-1682)

49. — L'Arbre dépouillé (The leafless Tree).

Described in Smith's Catalogue (Part. VI, p. 26, n° 126) as follows: "The view exhibits a hilly and agreable site, intersected by a winding road, on which are four sportsmen, two of whom are seated, a third is standing with a hoop of hawks is his hand, and the remaining person is approaching; four dogs follow the party. Two old trees are on the right: beyond these is some high ground, enclosed by a rustic fence: and still farther are some clumps of trees. This very excellent picture has the advantage of the figures being by Adrian van der Velde".

Signed.

Canvas, 60 1/2 in. by 29 1/4 in.

Smith, n° 126 and Suppl., n° 10.
From the collection Van Hal, Antwerp.
— — Boursault, Paris.
— — Higginson, England.
— — Schneider, Paris, 1876.
— — Rikoff, 1907.



48. — Wouwerman (Philips).



49. — Wynants (Jan).

ITALIAN AND SPANISH SCHOOLS

CONTI (Bernardino dei)

(XVIth century)

50. — Portrait of the Duchess of Milan

In profile to the left, her hands folded in prayer. A chaplet of brown beads on her head, a string of pearls round her neck. Gown of gold brocade with slashed sleeves. Bust, half the size of life.

Panel, 20 in. by 12 1/2 in.

From the collection of Prince Brancaccio, Rome.

GHIRLANDAJO (Ridolfo del)

(1483-1561)

51. — Portrait of a young Lady

Turned slightly to the right, looking at the spectator. A white cap and a veil over her dark hair. Bust, life-size.

Panel, 17 1/4 in. by 12 1/2 in.

From the collection of Prince Brancaccio, Rome.



51. — Ghirlandajo (Ridolfo del).



50. — Conti (Bernardino dei).

GHIRLANDAJO (Domenico del)

(1449-1494)

52. — The Adoration of the Magi

The Madonna, in a rich red dress with a long blue cloak and white veil, is seated on a stone bench, with the Infant Saviour on her lap; St. Joseph, holding a staff, stands behind; one of the kings kneels in adoration in the foreground, while the other two, one kneeling and one standing, offer gifts to the youthful Christ; further back, a donor in red is kneeling; a rustic roof is supported above the Holy Family; parties of horsemen and attendants are seen to the right and left, and a castle in an undulating landscape appears in the distance.

The artist's emblem, a gourd, with the date 1488, in the foreground on the left. Probably a predella.

Canvas, 12 1/4 in. by 26 1/2 in.

From the Corsini Palace, Rome.

GOYA Y LUCIENTES (Francisco)

(1746-1828)

53. — « Capricho »

Two young ladies, and a man playing a guitar, seated on a tree-trunk. One of the young ladies is seated in the centre, dressed in a white gown with black lace, and a blue jacket; she holds a fan, and is looking towards the spectator. She is listening to her companion, who whispers in her ear, probably concerning the man who is seated opposite, singing and accompanying himself on the guitar.

Canvas, 14 1 4 in. by 17 3/4 in.



52. — Ghirlandajo (Domenico del).



53. — Goya y Lucientes (Francisco).

GOYA Y LUCIENTES (Francisco)

(1746-1828)

54. — Portrait of a Lady

Nearly to the front, head turned to the right, looking at the spectator. Flowers in her dark brown hair, which is piled high on her head. Reddish brown dress with frill at the bosom. Pink bows in front of bodice and on both arms. Half-length figure, life-size. In a painted oval, decorated with oak-leaves.

Canvas, 31 1/4 in. by 24 3/4 in.

From the collection of Mme la Comtesse Muyssart, Paris.

GOYA Y LUCIENTES (Francisco)

(1746-1828)

55. — Portrait of Thérèse Cabarrus, afterwards Princesse de Chimay

Turned to the right, looking at the spectator. Black mantilla and tortoise-shell comb in her black hair. Upright muslin collar, red fichu, white chemisette, blue mantle over left arm.

Canvas, 18 in. by 14 1/2 in.

Thérèse Cabarrus was the daughter of a Spanish banker of Bordeaux. When the portrait was painted, she was the wife of the Marquis de Fontenay: she afterwards became the famous Mme Tallien, mother of Dr. Cabarrus, who dropped the name of his father Tallien, which had become discredited under the Restoration.

Mme Tallien died Princesse de Chimay.



55. — Goya y Lucientes (Francisco).



54. — Goya y Lucientes (Francisco).

LIPPI (Filippino)

(c. 1457-1504)

56. — Virgin and Child

The Virgin is seated, three quarters to the left, her face turned to the spectator; her head is encircled by a halo, and covered with a transparent veil. Over a close-fitting under-dress she wears a velvet mantle with a gold-embroidered border. The Child lies on her lap, stretching out his arms to her, but looking towards the spectator. A window shows a landscape in the background with trees and hills.

Panel, 28 3/4 in. by 18 in.

From the collection of the Baron Palumbo, Florence.

LUINI (Bernardino)

(between 1475 and 1480 — about 1532)

57. — Madonna and Child and St. John

The Virgin is seated, with her arms round the Infant, who stands on her knees, receiving a flower, which the little St. John, who stands on the left, is offering to him.

Panel, 17 1/4 in. by 13 1/4 in.

From the Albani Collection, Florence.



57. — Luini (Bernardino).



56. — Lippi (Filippino).

LUINI (Bernardino)

(between 1475 and 1480 — about 1532)

58. — St. Agnes

Full face, holding a lamb and a palm-branch. Green dress and red mantle lined with white. A veil on her head. On the right a branch of lilies. Half-length, less than life-size.

Panel, 20 1/4 in. by 16 1/2 in.

From the collection of the Marquis de Salamanca.

MORALES (Luis de)

(1509-1586)

59. — Virgin and Child

The Virgin to the left, lilac robe, blue mantle over head and right shoulder. She supports the Infant who is in her lap, and who holds a thin wooden cross.

Panel, 28 1/2 in. by 18 1/2 in.

From the collection Marc Antokolsky, Paris.
— — Ivan Stchoukine, Paris.



59. — Morales (Luis de).



58. — Luini (Bernardino).

MORONI (Giovanni-Battista)

(1525-1578)

60. — Portrait of the Senator Vercellino Olivazzi

Turned slightly to the right, looking at the spectator. Short white beard. Black cap, small white ruff, and black doublet. He holds his gloves with his right hand, his left is on the hilt of his sword. Half-length figure, life-size.

Canvas, 38 1/4 in. by 31 1/2 in.

Mentioned by Georges Lafenestre in " La Revue de l'Art ", 1909, p. 20.
From the collection of Count Paolo Luppi, Bergamo.

MORONI (Giovanni-Battista)

(1525-1578)

61. — Portrait of a Man

Three-quarters length, almost full face. His face is full of energy and somewhat scornful in expression. He has short hair and a gray beard. A collar with insertion is turned down over his dark doublet. His right hand is slightly raised, and the thumb is thrust into his girdle, which is ornamented with gold buckles. His left hand rests on the hilt of his sword.

Panel, 38 in. by 29 1/2 in.



61. — Moroni (Giovanni-Battista).



60. — Moroni (Giovanni-Battista).

MURILLO (Bartolomé Estéban)
(1618-1682)

62. — Child with a Lamb

The child, his face turned to the spectator, is seated on a stone which has fallen from a ruin. In his right hand, he holds a long, thin crozier, his left hand rests on the back of a lamb which stands by his side. He has bare feet, the left foot raised and laid upon the stone. To the left, fragments of columns. To the right, a landscape, showing the silhouette of a crouching figure.

Canvas, 15 3/4 in. by 13 in.

Mentioned in Curtis' " Murillo " n° 1737.
— Lejeune's " Guide de l'Amateur ", II, 239.
From the collection of M. de la Bastide.

PANTOJA DE LA CRUZ
(1551-1610)

63. — Portrait of a noble Lady

Standing, turned to the right, looking at the spectator. Black mantle ornamented with gold buttons over red dress. Muslin cap held by a gold circle, pearls in her auburn hair, pearl-earring and a double string of pearls round neck, descending to the waist. She holds her gloves in her right hand, her left rests on a table covered with a green cloth. 3/4 life-size.

Canvas, 47 3/4 in. by 35 3/4 in.



63. — Pantoja de la Cruz.



62. — Murillo (Bartolomé Estéban).

RAPHAEL SANZIO

(1483-1520)

64. — Portrait of a young Lady

Turned to the left, looking at the spectator. Fair curling hair falling on her shoulders. Red dress, white chemisette. Her hands crossed in front. Half-length. Nearly life-size.

Panel, 24 3/4 in. by 18 1/2 in.

From the collection of Prince Brancaccio, Rome.



RAPHAEL SANZIO

Portrait of a young Lady

THEOTOKOPULI (Domenico) called El Greco
(1548-1614)

65. — St. James

Standing on an eminence in a mountainous landscape. White tunic, orange mantle. Hat hanging on his back. He holds a long staff in his right, a book in his left hand.

Canvas, 23 1/4 in. by 11 3/4 in.

From the collection Ivan Stchoukine, Paris.

THEOTOKOPULI (Domenico) called El Greco
(1548-1614)

66. — Portrait of Constantin de Baillis

Turned to the left, head slightly to the right, looking at the spectator. Black vest on a grey dress. Large black cap. Small ruff and ruffles. His right hand rests on the hilt of his sword. He holds out his left as if addressing some one.

Three-quarters length. Life-size.

Coat of arms above on the right, with the name of Constantius de Baillis.

Canvas, 47 1/4 in. by 36 1/4 in.



66. — Theotokopuli (Domenico) called El Greco.



65. — Theotokopuli (Domenico) called El Greco.

THEOTOKOPULI (Domenico) called El Greco

(1548-1614)

67. — The Holy Family

The Virgin in a red robe and a blue mantle with a white mantilla over her head supports the Infant with her left hand, and offers him with her right, two pears. To the left, St. Joseph in a yellow mantle offers a bowl of fruit to the child. Behind the Virgin, St. Anna wrapped in a red cloak, has her right arm round the Virgin's shoulder.

Three-quarters length, nearly life-size.

Canvas, 47 1 2 in. by 39 in.



67. — Theotokopuli (Domenico) called El Greco.

THEOTOKOPULI (Domenico) called El Greco
(1548-1614)

68. — Supper in the House of Simon

An interior containing sixteen figures. Christ is seated in the place of honour at the far side of the table, which occupies the centre of the composition. A plain wall forms the background; two windows on either side; Mary Magdalen is in the act of pouring ointment over the head of Christ.

Canvas. 58 in. by 40 in.

Mentioned in " El Greco ", by M. B. Cossio, p. 601, n° 314.
Exhibited at the National Loan Exhibition, London, 1909.
From the collection of M. Madrazo, Madrid.
— — the Marquis de Salamanca, Madrid.
— — M. Ivan Stchoukine, Paris.



68. — Theotokopuli (Domenico) called El Greco.

THEOTOKOPULI (Domenico) called El Greco
(1548-1614)

69. — Christ with Mary and Martha

Christ, in a red robe and a blue mantle, is seated at the further end of the table. Right and left three apostles. Martha is approaching him with a glassbowl; Mary, the upper part of her body partly uncovered, stands on the right. Stairs in the background lead to another room.

Canvas, 58 1 2 in. by 40 in.



69. — Theotokopuli (Domenico) called El Greco.

THEOTOKOPULI (Domenico) called El Greco
(1548-1614)

70. — Mary Magdalen

Seated, three-quarters length, confronting the spectator, her head turned a little to the right and uplifted. Her hair falls in loose tresses on her shoulders over a kind of very ample peplum. Her right arm, emerging from a wide sleeve, is raised, and the hand is laid upon her bare breast. Her left hand rests upon a human skull lying on a book. To her left rises a precipitous rock, on which are a few scanty plants. To her right is a ciborium, and beyond, a view over a wide plain.

Canvas, 61 in. by 47 in.

Mentioned by Miguel Utrillo and reproduced as a bust in " L'Art et les Artistes ", September, 1905.
Mentioned in " El Greco ", by M. B. Cossio, p. 602, n° 319.
Accepted by MM. Beruete and Berenson.
From the collection of M. Ivan Stchoukine, Paris, April 9, 1907.



70. — Theotokopuli (Domenico) called El Greco.

TIEPOLO (Giovanni-Battista)
(1696-1770)

71. — Jesus healing the Blind Man

Jesus, whose head is in profile, and surrounded by an aureole, stands before the kneeling blind man, and lays two fingers on his eye. An agitated crowd presses round them, trying to see what is happening. To the left, a little behind Jesus, a man in a turban is seated, looking straight before him, as if stupefied by the miracle. Beside him, another clings to a palm-tree, in order to support himself on a little elevation which enables him to command the scene. In the background to the right are the towers and walls of a town.

Canvas, 17 in. by 25 3/4 in.

Mentioned in Pompeo Molmenti's " G.-B. Tiepolo. La sua Vita e le sue opere ", p. 149.

TIEPOLO (Giovanni-Battista)
(1696-1770)

72. — The Baptism of Christ

Standing in the water, Christ, who is dressed in a white tunic drawn up above the knees, lays his hand upon his breast, while St. John, his left hand on his cross, pours water on the head of the Saviour from a shell in his right hand. Two angels kneel to his left on the river-bank. Three men opposite, one of whom is seated, observe the scene devoutly. Behind Jesus are three women, evidently deeply moved, and above his head in a cloud hovers the heavenly dove.

Canvas, 47 1/2 in. by 63 in.

A sketch for the Colleone Chapel at Bergamo.
From the Isolani Collection, Bologna.



71. — Tiepolo (Giovanni-Battista).



72. — Tiepolo (Giovanni-Battista).

VECELLIO (Tiziano) called Titian

(1477-1576)

73. — Portrait of a Venetian Noble

A young man with a light chestnut beard and brown hair, wearing a black velvet cap adorned with precious stones. He is standing, three-quarters to the right, and three-quarters length, and wears a doublet of dark brownish red with cross bands of velvet and metal buttons, under a short cloak, a fold of which he holds back under his bent left arm, while in his hand he grasps a pair of doeskin gloves. His hose, of the same colour as his doublet, is puffed and slashed. Round his neck, a white lace collar.

His left arm hangs easily by his side: a soft, thick ruffle encircles the wrist. Behind him to the left, a red drapery is looped up, disclosing a grayish brown background.

Canvas, 41 in. by 30 1/2 in.

From the collection of Prince Brancaccio, Rome.



VELAZQUEZ (Don Diego de Silva y)

(1599-1660)

74. — Philip IV. King of Spain

Turned to the right, looking at the spectator. He wears a black doublet, a stiff cambric collar encircles his throat. From a chain round his neck is suspended the Order of the Golden Fleece. Bust, life-size.

Canvas, 24 3/4 in. by 20 in.

From the collection of Prince Brancaccio, Rome.

ZURBARAN (Francisco de)
(1598-1662)

75. — Portrait of a Man

Turned to the left, looking at the spectator; short black hair, scanty moustache and « mouche ». Black dress, white linen collar.

Canvas, 21 in. by 20 in.

From the collection of M. Henry Willett, Brighton, England.



75. — Zurbaran (Francisco de).



74. — Velazquez (Don Diego de Silva y).

FRENCH SCHOOL

CHARDIN (Jean-Baptiste-Siméon)

(1699-1779)

76. — The Dessert Still-Life.

On a stone bench, over which a white cloth has been carelessly thrown, stands a large silver tray full of fruits, some of which have rolled out on the stone. To the side is a bottle and a tall goblet, containing a little wine. A loaf of bread on another tray.

Signed to the left, on the stone.

Canvas, 31 1/2 in. by 24 3/4 in.

From the Comte de Béchevêt, Paris.

CHARDIN (Jean-Baptiste-Siméon)

(1699-1779)

77. — Still-life

In the centre of a stone table stands a brazier, on which is a copper cauldron with the lid half removed. A bottle, a saucepan, two onions, some carrots, some leeks, and two other saucepans complete the composition.

Canvas, 26 1/2 in. by 32 1/2 in.



76. — Chardin (Jean-Baptiste-Siméon).



77. Chardin (Jean-Baptiste-Siméon).

FRAGONARD (Jean-Honoré)
(1732-1806)

78. — The Vow of Love

In a quiet glade in a shady park, a youth and maiden, clasping each other fondly, stand before a statue of Amor, swearing " to love each other all their lives ", in accordance with the words graven upon a tablet which two little winged Cupids hold up to them. From the mysterious depths of the park, two lightly coloured silhouettes seem to be observing the young couple.

Canvas, 47 in. by 35 in.

Engraved under the title : " Le Serment d'Amour ".
Exhibited at the Chardin-Fragonard Exhibition, Paris, June 1907 (n° 138).
From the collection of M. Charles Seppe, Paris.



78. — Fragonard (Jean-Honoré).

LARGILLIÈRE (Nicolas)
(1656-1746)

79. — Portrait of Madame de Longeais

Three-quarters length, turned three-quarters to the left, seated, her face turned to the spectator. Her slightly powdered hair is intertwined with ribbons and pearls. A cloak lined with figured silk is thrown across her shoulders. A bunch of flowers is fastened by a jewelled clasp to the front of her low-cut bodice.

Canvas, 31 1/4 in. by 25 in.

LARGILLIERE (Nicolas)
(1656-1746)

80. — Portrait of Madame de Rignac

Seated, confronting the spectator, her head turned slightly to the right; three-quarters length. Her full, fresh face is crowned by powdered hair, dressed high, into which are fastened some red flowers. A voluminous mantle of blue velvet lined with figured brown silk is draped over her gray satin gown, the bodice of which is cut very low and edged with lace. A bunch of red flowers is fastened at the breast, where the lace of a chemisette appears.

Canvas, 32 in. by 25 1/4 in.

Acquired from the family of the Chevalier de Rignac.



80. — Largillière (Nicolas).



79. — Largillière (Nicolas).

LOO (Carle van)

(1705-1765)

81. — Portrait of Queen Marie Leczinska

Seated, full-face, looking at the spectator. Strings of pearls are entwined in her hair. Richly embroidered dress, edged with lace at the bodice and sleeves. A velvet mantle ornamented with *fleurs de lys* and lined with ermine is draped round her waist and over her knees. Three-quarters length figure, life-size.

Canvas, 56 in. by 44 in.

This portrait was given by King Charles X. to the Abbé de Palme, chaplain of the Tuileries from 1815 to 1830. The Abbé was the great uncle of the Comte de Richouffts, the last owner of the picture.

Exhibited at the " Exposition de Cent Portraits de Femmes ", Paris, 1909.

NATTIER (Jean-Marc)

(1685-1766)

82. — Portrait of the Comtesse de Clermont

Turned to the left, looking at the spectator. White low-cut dress, the sleeve encircled by a string of pearls. A blue scarf is draped round her waist and over her right shoulder. Background of sky. Half-length figure, life-size.

Signed and dated : *Nattier, p. x.* 1746.

Canvas, 30 in. by 24 1/4 in.

From the collection of Comte Le Marois, Paris.



82. — Nattier (Jean-Marc).



81 Loo (Carle van).

NATTIER (Jean-Marc)

(1685-1766)

83. — Portrait of Madame de la Porte, née Caumartin

Seated, full-face, looking at the spectator. White low-cut dress, her right sleeve encircled with flowers, a string of pearls round her waist. She holds a garland of flowers with both hands. Background of sky. Three-quarters length figure, life-size.

Signed and dated : *Nattier, pinxit.* 1752.

Exhibited at the " Exposition de Cent Portraits de Femmes ", Paris, 1909.
From the collection of the Comte de Lariboisière, Paris.



83. — Nattier (Jean-Marc).

NATTIER (Jean-Marc)

(1685-1766)

84. — Portrait of Madame Elisabeth de France, afterwards Duchess of Parma

Nearly full-face, looking to the left. Bows of mauve ribbon on her neck and in her powdered hair. Gray low-cut satin dress richly trimmed with lace and ribbons. A black veil fastened in her hair behind, falls over her right shoulder. She holds a closed fan in her right hand. Background of sky. Half-length figure, life-size.

Signed on the left : *Nattier, pinxit*, 1749.

Canvas, 31 1/2 in. by 24 3/4 in.

From the collection of the Comte de Chambord.
From the collection of Don Jaime de Bourbon, Duc de Madrid, Frohsdorf.



84. — Nattier (Jean-Marc).

PATER (Jean-Baptiste)
(1696-1736)

85. — Blind Man's Buff

In the foreground a young cavalier is playing blind man's buff with two young ladies and urged on by a Cupid, is trying to kiss one of them, who is lifting the kerchief covering her eyes. On the left, three young ladies, one of them playing bagpipes, are seated on the ground near a fountain with the figure of a little Triton riding a Dolphin. Beyond this group four girls are decorating a term of Pan with garlands of flowers. Three Cupids are hovering in the sky on the right.

Canvas, 23 in. by 28 1/4 in.

Engraved by Champollion,
Exposition de Cent Chefs-d'Œuvres, Paris, 1892.
From the collection of M. A. Febvre, Paris, 1882.
— — M. Ed. Keyser, Paris.
— — M. Michel Ephrussi, Paris.

PATER (Jean-Baptiste)
(1696-1736)

86. — The Pleasures of Bathing

A bevy of young and pretty girls scattered round a small pool fed by a sculptured fountain crowned with a group of Tritons, enjoy the pleasures of the bath. In the foreground on the right, two girls in bathing-gowns are wading cautiously in the water. On the bank, in the shade of the trees, a group of five ladies taking luncheon. On the left a lady standing in conversation with another reclining on the ground; a third partly undressed, seated on the edge of the pond, encourages two dogs swimming in the water.

Canvas, 24 3/4 in. by 29 1/2 in.

From the collection of M. A. Febvre, Paris.
— — M. George Franklin Ward, Harwall Hall, Shrewsbury.



85. — Pater (Jean-Baptiste).



86. — Pater (Jean-Baptiste).

VIGÉE-LEBRUN (Louise-Élisabeth)
(1755-1842)

87. — Portrait of the Artist

Turned to the right, standing, dressed in a greenish gown with a crimson sash round her waist, a white kerchief on her hair. She holds her brush and palette and stands before her easel on which is an oval picture. Three-quarters length figure, life-size.

Canvas, 31 1/4 in. by 25 1/4 in.



87. — Vigée-Lebrun (Louise-Elisabeth).

EARLY ENGLISH SCHOOL

GAINSBOROUGH (Thomas), R. A.

(1727-1788)

88. — Portrait of Mr. Montagu

Nearly full face; looking towards the left. Powdered hair. Blue coat and white neck-tie. He holds his hat under his left arm.

Canvas, 28 3/4 in. by 24 in.

From the family.

GAINSBOROUGH (Thomas), R. A.

(1727-1788)

89. — Portrait of George, Prince of Wales, afterwards George IV

Turned slightly to the right, looking to the left. Powdered hair, green coat with yellow facings, and gold trimmings. A red curtain in the background on the left.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited at the Grosvenor Gallery, London, 1885.
Mentioned in Sir W. Armstrong's "Gainsborough", p. 203.
Presented by the Prince of Wales to General Lord Lake.
From the collection of Viscount Lake.
— — M. S. Mendel.
— — M. W. B. Beaumont.



89. — Gainsborough (Thomas), R. A.



88. — Gainsborough (Thomas), R. A.

LAWRENCE (Sir Thomas). P. R. A.
(1769-1830)

90. — Portrait of Lady Aberdeen

Harriet, second wife of George, fourth Earl of Aberdeen.

In a crimson dress cut low at the neck; an Indian shawl thrown over her right shoulder.

Canvas, 29 1/2 in. by 24 1/2 in.

From the collection of Lord Aberdeen, the great-grand-son of the lady represented.



90 — Lawrence (Sir Thomas), P. R. A.

LAWRENCE (Sir Thomas), P. R. A.
(1769-1830)

91. — Portrait of Master Ainslie

The little boy is seated on his bed, facing the spectator. His arms and feet are bare, and he is dressed in a thin white frock with shoulder-knots and a sash. His fair hair is parted in the middle of his forehead, his right arm rests upon a pillow, and he holds a rose in his right hand. With his left hand he is pulling his foot towards him. Background of heavy drapery.

Canvas, 35 1/2 in. by 27 1/2 in.

Exhibited at the Royal Academy in 1794.

LAWRENCE (Sir Thomas), P. R. A.
(1769-1830)

92. — Portrait of Lady Grey

Seated on a sofa which stands against a column, and turned three-quarters to the left. Her head is turned to the right. A mass of brown curls, among which nestles a rose, enframes her pensive face and slightly downcast eyes. She is dressed in a white satin gown, with puffed sleeves, cut low, and drawn in at the waist with a sash. Her hands rest on a shawl thrown across her knees, and in her right hand she holds an unsealed envelope. Against the sofa is a card-board box, on which lie the folds of a cloak that is hanging down from the sofa. On the right, in front of the young woman on the ground are an open letter and two books. Behind her a heavy drapery, and in the distance, a landscape, consisting of the trees of a park, a water course, hills and a twilight sky.

Canvas, 29 1/2 in. by 24 3/4 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



92. — Lawrence (Sir Thomas), P. R. A.



91. — Lawrence (Sir Thomas), P. R. A.

OPIE (John), R. A.

(1761-1807)

93. — Portrait of Miss Gandon

Daughter of Mr. Gandon, a well-known stock-broker of Gower Street, London.

Seated in a landscape, turned to the right, looking at the spectator. In a white muslin dress. Her right hand and arm covered by a kid glove. Half-length figure, life-size.

Canvas, 29 1/4 in. by 24 1/2 in.

RAEBURN (Sir Henry), R. A.

(1756-1823)

94. — Portrait of Mrs. James Monteith, *nee* Miss Margaret Thomson of Camphill

Seated, half-length, almost full face; she wears a short-waisted white gown, the bodice cut low in a square, with short puffed sleeves; the satin of the gown, on which the light plays, is trimmed with little bows of white ribbon, and the bodice is edged with lace. The curly black hair is divided into waved bandeaux by a parting, drawn up slightly at the sides and arranged in a chignon behind the bandeaux. A red drapery is drawn round the bust.

Painted about 1820.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited at the Raeburn Exhibition, Edinburgh, 1876.
From the collection of Mrs. Walter C. Smith.



94. — Raeburn (Sir Henry), R. A.



93. — Opie (John), R. A.

RAEBURN (Sir Henry), R. A.
(1756-1823)

95. — Portrait of Mrs. Hart

Daughter of Sir J. Montgomery, of Stanhope, Lord Chief Baron of Scotland, and wife of Major Hart, of Castlemilk, Dumfriesshire.

In a white dress, with short sleeves; a black coat, lined with pink satin, loosely fastened at the neck, and thrown over her right arm, which she rests upon a stone pedestal, by which she is standing; a gold chain round her neck; landscape and foliage background. Full-length, life-size.

Canvas, 94 in. by 59 1/2 in.

Painted about 1810.
Mentioned in Sir W. Armstrong " Raeburn ", p. 104.
Reproduced in " Great Masters ",
From the collection of Major R. J. Hotchkiss, of Crockstor, Paisley.



RAEBURN (Sir Henry), R. A.
(1756-1823)

96. — Portrait of Colonel Robert Macdonald

In the uniform of the old Horse Artillery, holding his plumed hat in his right hand.

Canvas, 50 in. by 40 in.

Exhibited at the Military Exhibition, London, 1901.
From the collection of Colonel C. R. Macdonald.

RAEBURN (Sir Henry), R. A.
(1756-1823)

97. — Portrait of J. Patterson Esq. Civil Engineer, of Leith

Seated in an arm chair, three-quarters to the left, almost full face, three-quarters length. His dark costume is relieved by a white cravat. With his right hand he grasps the arm of his chair, his left arm is supported, and the hand, on the little finger of which is a ring, hangs down. He is seated in front of a red drapery, and beside a table laden with books and rolls of paper.

Canvas, 50 in. by 30 1/2 in.



97. — Raeburn (Sir Henry), R. A.



96. — Raeburn (Sir Henry), R. A.

ROMNEY (George)
(1734-1802)

98. — Portrait of Miss Tighe

Eldest daughter of William Tighe, M. P. of Rassana and Woodstock. Born in 1774, married in 1796 the Rev. Thomas Kelly of Kellyville, died in 1857.

Three-quarters to the right, a white scarf in her waving fair hair; she wears a white dress, cut low, with a lawn fichu drawn over the shoulders, and sleeves to the elbow. Her arms, slightly bent, lie naturally along her lap; she is seated, three-quarters length, against a dark background, shading from peacock blue to russet brown.

Painted in 1793.

Canvas, 32 in. by 25 1/2 in.

Exhibited at the Grafton Gallery, London, 1900.
Described in Humphrey Ward and W. Roberts " Romney ", p. 159.
From the collection of M. J. W. Webber, Kellyville, Athy, Ireland.

ROMNEY (George)
(1734-1802)

99. — Portrait of William Petrie, Esq..

Of the East India Company, M. P. for East Retford, Notts, 1796. Provisional Governor of Madras, 1807, Governor of Madras, 1807, also Governor of Prince of Wales Island, where he died in 1816.

In a brown coat with white waistcoat, breeches, and stockings, powdered hair, seated, resting his left arm upon a table, and holding a book in his right hand. Three-quarters length, life-size.

Canvas, 50 in. by 40 in.

Bequeathed by Miss M. H. A. Fergusson Abbot, a daughter of Mr. Petrie, to Miss Evelyn Portal.



99. — Romney (George).



98. — Romney (George).

TURNER (J. M. W.), R. A.
(1775-1851)

100. — The Burning of the Houses of Parliament. October 16. 1834

View taken from the Surrey side, near Westminster Bridge, which is seen on the right. In the distance on the left through the flames and smoke, appear the towers of Westminster Abbey; sky lit up by the flames; numerous boats crowded with figures.

Canvas, 19 3/4 in. by 23 1/2 in.

First idea of the large picture of the same subject lately in the Holbrook Gaskell Collection.

Mentioned in Sir W. Armstrong " Turner ", p. 236.

From the collection of A. Sanderson, Esq., Edinburgh.



100. — Turner (J. M W.), R. A.

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